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SOTHEBY & CO.

34 & 35, NEW BOND STREET, LONDON, W.1

CATALOGUE

OF

IMPORTANT ITALIAN MAJOLICA

The Property of SIR ALFRED BEIT, BT., M.P.;

TWO EARLY EGYPTIAN STATUETTES

The Property of the late VISCOUNT ROTHERMERE;

**FINE OLD ENGLISH FURNITURE
TAPESTRIES, ORIENTAL RUGS, ETC.**

COMPRISING

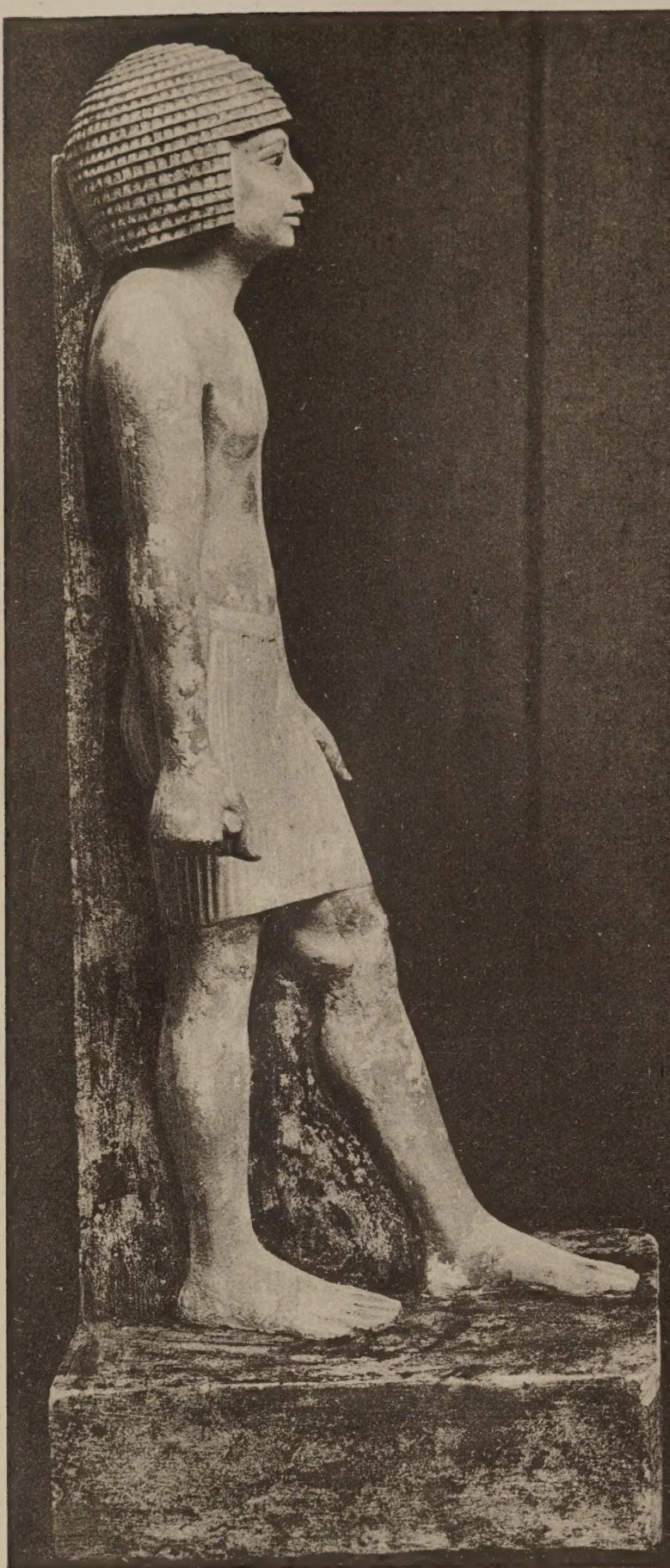
*The Property of a GENTLEMAN
removed from Medmenham Abbey*

Day of Sale:

FRIDAY, THE 16TH OF OCTOBER

At ELEVEN o'clock precisely

1942



CATALOGUE
OF
IMPORTANT ITALIAN MAJOLICA

The Property of Sir Alfred Beit, Bt., M.P.;

COMPRISING

EARLY FLORENTINE OAK-LEAF JARS

FAENZA DRUG JARS AND DISHES

A CAFFAGGIOLO PLATE BY THE 'PAINTER OF THE PAPAL PROCESSION'

FINE SIENA PIECES BY THE NESSUS PAINTER

AN URBINO TONDINO BY FRA XANTO

AND

A SUPERB GUBBIO LUSTRED DISH BY MAESTRO GIORGIO

TWO EARLY EGYPTIAN STATUETTES

The Property of the late Viscount Rothermere;

**FINE OLD ENGLISH FURNITURE
TAPESTRIES, ORIENTAL CARPETS, ETC.**

COMPRISING

The Property of K. C. B. MacDonell, Esq.;

The Property of Mrs. Charlotte Weil;

The Property of A. C. Hudson, Esq.;

AND "

**The Property of a Gentleman
removed from Medmenham Abbey**

AND INCLUDING

IMPORTANT ELIZABETHAN COURT AND CREDENCE CUPBOARDS;
A FRENCH GOTHIC COFFER; CHIPPENDALE AND OTHER CHAIRS;
FINE POLE SCREENS; BRUSSELS AND AUBUSSON TAPESTRIES;
NEEDLEWORK CHINOISERIE PANELS; FINE RUGS AND CARPETS
FROM CENTRAL ASIA; ETC.

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On FRIDAY, the 16th of OCTOBER, 1942

AT ELEVEN O'CLOCK PRECISELY

On View at least Two Days previous. Catalogues may be had.

Illustrated Catalogue (19 Plates)

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CATALOGUE
OF
IMPORTANT ITALIAN MAJOLICA
FINE OLD FURNITURE
RUGS, TAPESTRIES ETC.

DAY OF SALE:
Friday, 16th October, 1942
AT ELEVEN O'CLOCK PRECISELY

THE IMPORTANT COLLECTION OF
ITALIAN MAJOLICA
The Property of Sir Alfred Beit, Bt. M.P.
15 Kensington Palace Gardens, W.

(*The numerals in brackets at the end of each Lot refer to the Catalogue of the Collection of Pottery and Porcelain in the possession of Sir Otto Beit, Bart., K.C.M.G., F.R.S., by A. Van de Put and Bernard Rackham, 1916*)

EARLY FLORENTINE MAJOLICA
AND WARES OF FAENZA, DERUTA, SIENA,
CAFFAGGIOLO AND CASTEL DURANTE

- 1 A FAENZA ALBARELLO of short waisted cylindrical form, inscribed with the name of the drug "DIA GALANGA" on a label, between floral and pyramidal motifs, the back with a stylised cone motif among spirals, blue, yellow and green bands round the neck and foot, 5in., *circa* 1520 (729)

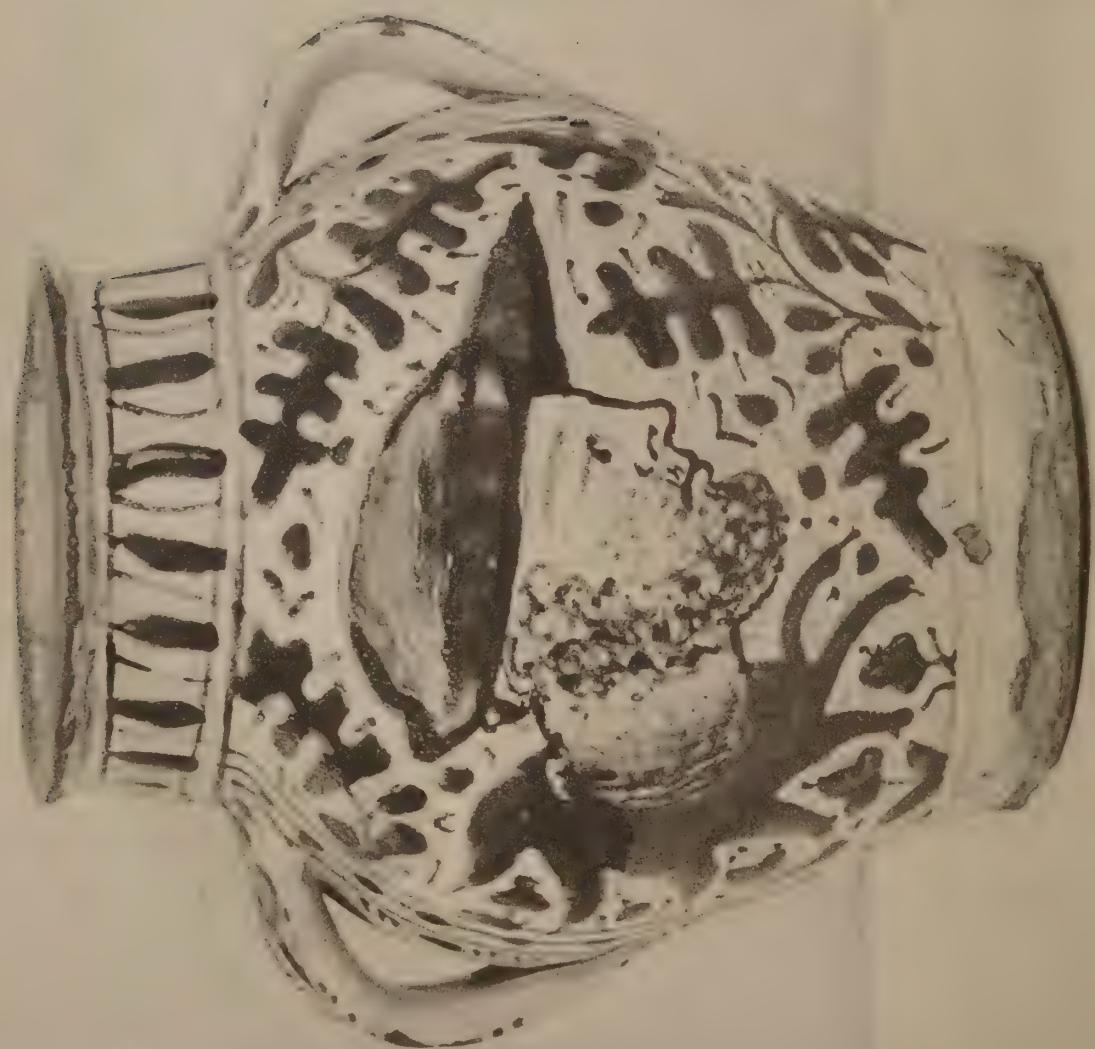
2 A FLORENTINE DRUG POT of pear shape, with two flat loop handles, decorated with blue feathery ornament, terminating at the shoulders in peacock feathers, the body with broad symmetrical gothic foliage and peacock feathers in dark manganese, green, blue and yellow, bearing in the centre the arms of the Ridolfi of Florence, *azure, a mount of six coupeaux or debruised by a bend gules (manganese), in sinister chief two palm. branches enfiling a golden crown*, the neck with blue and yellow trellis strapwork below the handles, *the mark a B and a cross in blue, 8 $\frac{3}{4}$ in., circa 1500* (745)

* * * Illustrated by Bernard Rackham in the Catalogue of the Collection, pl. 15B.

For mark see Bode "Anfänge der Majolikakunst in Toskana", 1911. Marks I, no. 8; and lot 16 below.

For arms see Sotheby Catalogue of the Glogowski Collection, June, 1932, no. 28.

3 A TALL EARLY ALBARELLO with waisted cylindrical body and bevelled shoulder, surmounted by a tall neck, the neck and shoulders with two bands of zig-zag stalks and flowers, and vertical compartments of flower scrolls, the body with vertical panels alternately of flowering trees and a meander pattern in blue, between narrow orange and blue bands, recalling Hispano-Moresque ware, 12 $\frac{1}{2}$ in., circa 1490 (744)



4 A RARE FLORENTINE "OAK LEAF" JAR with double handles, outlined in manganese and green with a crutch and staff, the emblem of the Hospital of Santa Maria Nuova at Florence, the body with profile portraits of a bearded man and a girl, the latter wearing a plumed hat and Vandyke collar, 8in., *second quarter of the 15th Century* (737)

* * * Exhibited at the Italian Exhibition, London, 1930, catalogue no. 948B.
Illustrated by Bernard Rackham in the Catalogue of the Collection, p. 76, and by the same authority in "Bollettino d'Arte", February, 1932, Fasc. VIII, Anno X, fig. 1, p. 3.
Illustrated by Bode "Anfänge der Majolikakunst", p. 18.

[See ILLUSTRATION]

5 A FLORENTINE "OAK LEAF" JAR, decorated on either side with a running greyhound with collar on a ground of oak leaves, the neck with a simple wreath, the double handles like the example in the preceding lot, with a manganese crutch and green staff, the emblem of the Hospital of Santa Maria Nuova at Florence, the base of the handles with flower-like motifs which Bode suggested might be marks, 8in., *second quarter of the 15th Century* (736), (*cf. Bode, op. cit. Künstlermonogramme . . . I, no. 1*)

[See ILLUSTRATION]

6 A DERUTA DISH of large size, decorated in the sunk centre with a figure of a woman in orange and green dress, holding a mirror in her left hand, around her a scroll against a dark blue background inscribed "NOES IVAVC ICI FIRE CH EIN BACA ECASS", the rim decorated *a quartieri* with radiating compartments of orange scale pattern, yellow, blue and green palmettes and other motifs, the reverse with a thick brownish-yellow glaze, 15 $\frac{3}{4}$ in., *circa* 1525 (789)

7 ANOTHER DERUTA DISH, painted in the sunk centre with a seated figure of Orpheus playing the violin, in green and yellow robes, a green laurel wreath around his ochre-red hair, the everted rim decorated *a quatieri* with scale pattern, broad radiating lines, and scrolling stems and fruit in shades of orange, yellow, green and blue, the reverse with a greenish-yellow glaze, 15½in., *circa* 1525 (790)

* * * There is a certain similarity in the decoration of this dish and the Pringsheim dishes, nos. 247 and 349, Sotheby, July, 1939, and they probably came from the same botega.

8 A PAIR OF SIENA DRUG JARS (*Albarelli*) of cylindrical form, the bodies boldly decorated with a broad band of feather motifs in orange, green, yellow and brick-red, between bands in blue, orange, green, and petal and pyramidal motifs at the shoulders and base, 9in., *circa* 1510 (763, 764) 2

* * * The leaf motif on the shoulders is similar to that on the borders of the Petrucci Palace Tiles of 1509, at Siena, cf. Rackham "Catalogue of Italian Majolica", Victoria and Albert Museum, pl. 62, no. 386A.

9 A FLORENTINE DRUG EWER with ovoid body, stout ribbed green loop handle, and blue pointed spout, joined to the neck by an entwined loop, decorated under the spout with a medallion with the Sacred Monogram Y.H.S. in gothic characters, the neck with small scattered florettes, the body decorated in Hispano-Moresque Valencian lustre style with bryony ornament, *mark below the handle a crossed B in manganese*, 10in., *circa* 1510 (749)

* * * For style of decoration see Rackham, op. cit. no. 331, pl. 54; Van de Put "Hispano-Moresque-Ware of the 15th Century", p. 3A; and a pair of small Caffaggiolo drug pots formerly in the Richard von Kaufmann Collection, catalogue no. 509, 510.

10 A FAENZA DRUG VASE with pear-shaped body and tubular neck, the body decorated with a nude figure of a kneeling woman holding a scroll inscribed "A. BECTONICE", within a wide border of gold and green arabesques on a dark blue ground, the reverse with simple floral scrolls in blue, 14½in., *circa* 1530 (717)

* * * The type is illustrated by Rackham "Catalogue of Italian Majolica", Victoria and Albert Museum, no. 254, pl. 40, and Sotheby, Catalogue of the Damiron Collection, June, 1938, no. 29.



11 A FAENZA DRUG BOTTLE of very similar type to the example in the preceding lot, the front painted with a half length figure of a bearded man with his head turned over his shoulder to dexter, holding a scroll in both hands inscribed "A. CVSCVTE", within an orange border with formal flowers in blue and with three circular medallions in yellow, at the top a head with letter S (Sol), on the left, a head in a crescent lettered L (Lunar), and to the right an eight-pointed star, the reverse with large blue arabesque motifs and vertical ribbons on a white ground, 14 $\frac{1}{4}$ in., *circa* 1530 (718)

* * * For type see footnote to the preceding lot, and Rackham "Guide to Italian Majolica", 1933, p. 44.

[See ILLUSTRATION]

12 A PAIR OF ATTRACTIVE FLORENTINE DRUG BOTTLES with oviform bodies and ribbed and flared tubular necks decorated with stiff leaves, the front of one jar is decorated with a running greyhound in blue wearing an orange collar, and on a band below, the name of the drug "A. CAPILLV", the other with a yellow hare pursued by a greyhound wearing a manganese collar, on the ribbon label the inscription "A. SCABIOS", both superbly decorated on the back with peacock feathers and gothic flower-heads and foliate scrolls in orange, green, blue, and shades of manganese, 15 $\frac{3}{4}$ in., *circa* 1480 (742, 743) 2

* * * Exhibited at the Italian Exhibition, London, 1930, catalogue no. 948A.
Both illustrated in the text of the Catalogue by Rackham, p. 78.

[See ILLUSTRATION]

13 A FLORENTINE "OAK LEAF" JAR, with double handles decorated with blue crosses and manganese horizontal lines, the body painted on one side with a blue long-beaked aquatic bird among "oak leaves", the reverse with similar motifs, the neck with a border of dots, under the handles conventional flower-heads of star shape, 7 $\frac{3}{4}$ in., *second quarter of the 15th Century* (739)

* * * Illustrated by Rackham in the text of the Catalogue of the Collection, p. 76 (739), and in La Raccolta Beit di Maioliche Italiane, fig. 1, "Bollettino d'Arte", February, 1932; Fasc. VIII, Anno X.

14 THE COMPANION "OAK LEAF" JAR, decorated on either side with a running hound among "oak leaves", a dotted border round the neck and similar decoration on the handles and the same flower-head below the handles, 8in., *second quarter of the 15th Century* (738)

* * * The type is illustrated by Henry Wallace in "Oak leaf Jars", fig. 33, and Sotheby Catalogue of the Pringsheim Collection, (3) lot 5, which originally came from the G. J. de Osma Collection.

15 A LARGE FLORENTINE "OAK LEAF" JAR, the shoulders with short and broad double handles, the oviform body enamelled with two vigorously drawn addorsed lions, rampant, among "oak leaves" and stems in blue and manganese, the same design repeated on the other side of the jar, at either side extending up the handles and painted in the same style, a stalk with berries, the neck with a meander of acorns and leaves, 10 $\frac{1}{2}$ in., *second quarter of the 15th Century* (740)

* * * Illustrated by Rackham in the Catalogue of the Collection, text p. 76, no. 740, and also in La Raccolta Beit di Maioliche Italiane mentioned above, fig. 1, p. 3.

[See ILLUSTRATION]

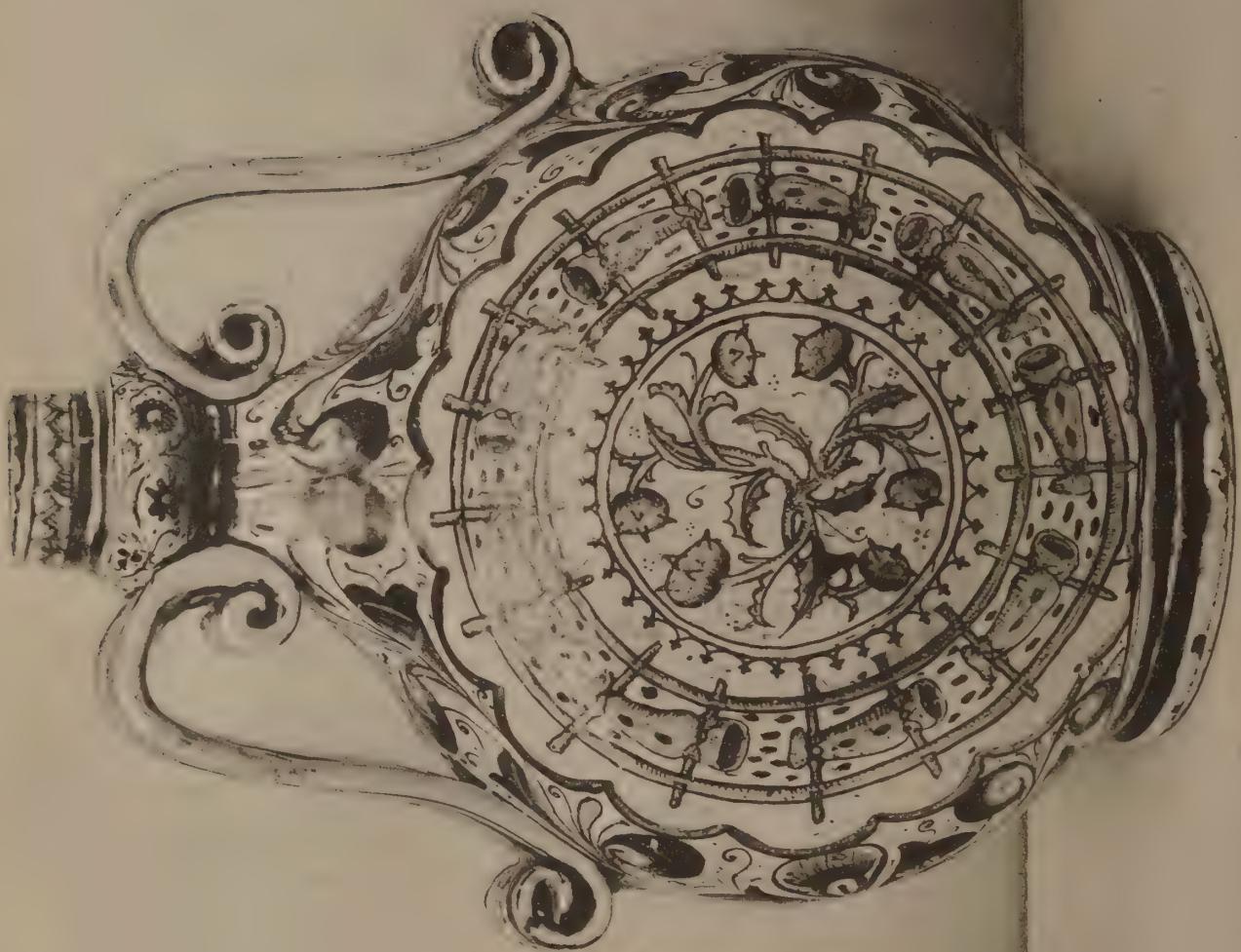
16 A FLORENTINE DRUG POT of pear shape, with two flat loop handles, decorated with blue feathery ornament, terminating at the shoulders in peacock feathers, the body with broad symmetrical gothic foliage and peacock feathers in dark manganese, green, blue and yellow, bearing in the centre a coat-of-arms, *or on a bend azure, a greyhound argent pursuing a hare or*, the neck with blue and yellow ribbon and below the handles *the mark a B and a cross in blue*, 8 $\frac{3}{4}$ in., *circa 1500* (746)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 15A. See the companion jar, lot 2 above.

The same arms appear on a double-handled jar in the Pringsheim Collection (18), Sotheby, 19th July, 1939, no. 211.

[See ILLUSTRATION, facing p. 9]





17 A PAIR OF FINE FAENZA DRUG JARS, each painted in colours in a panel with a cupid in one case seated, playing a violin, in the other carrying a large log, flanked by blue and orange borders, on the back the initials *B.o.* in orange and blue respectively, the neck and base with orange borders between blue bands, $8\frac{1}{4}$ in., *circa* 1515 (709, 710)

* * * Exhibited at the Italian Exhibition, London, 1930, catalogue no. 948, E. and J.

Illustrated by Rackham in the Catalogue of the Collection, text p. 68. See also Rackham, Burlington Magazine, vol. 27, 1915 "A New Chapter, etc.", and La Raccolta Beit di Maioliche Italiane, "Bollettino d'Arte", February, 1932, fig. 4.

Drug pots from the same set are in the Kunstgewerbe Museum, Cologne, and others in the Pringsheim Collection (86, 87), were sold at Sotheby's 7th June, 1939, lot. 44.

[See ILLUSTRATION]

18 A RARE FLORENTINE BOTTLE of flask form, with flattened pear shape body and two flat scroll handles joined to the neck, which has a convex band below the lip, in the centre of the body on both sides a medallion of fruiting branches in orange and green, enclosed by an irrigation wheel in orange-yellow, with blue drops of water issuing from the yellow buckets, the rest of the body with fine gothic foliage and peacock feathers, perhaps in reference to Cassandra Pavona of Ferrara, beloved of Galeotto Manfredi, 13 in., *circa* 1480 (741)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 14.

[See ILLUSTRATION]

19 A RARE AND INTERESTING FAENZA DISH with sunk centre painted with a naked woman dancing with a bear, within a border of trefoils, the wide blue rim with four classical busts *en grisaille* in orange medallions with wavy borders, divided from each other by ring spotted sea-horses with hour glasses and unidentified implements between their tails, on the back closely set concentric blue circles with two in orange and white, $10\frac{1}{4}$ in., *circa* 1520 (761)

* * * Two other examples with this decoration are known to exist, one in the Victoria and Albert Museum (312-1887), illustrated by Rackham in the Catalogue, pl. 38, no. 233; and another in the Ashmolean Museum, Oxford (Fortnum Catalogue, Ashmolean Museum, no. C491).

20 A FINE FAENZA ARMORIAL PLATE with sunk centre, decorated with the arms of Gondi of Florence, *or two maces in saltire cross in sable, the handles in base, conjoined by a ribbon gules*, the *cavetto* or well border with " bianco sopra bianco " floral ornament, the outer rim with four masks within winged monsters, dividing *trophei* and a scrolling design of cornucopiae, the reverse with radiating petal-shaped motifs in orange and blue, the base with a crossed circle and small disc mark, 10 $\frac{7}{8}$ in., *Casa Pirota*, circa 1530 (713)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 13B, Victoria and Albert Museum.

Rackham illustrates several plates of this type in his " Catalogue ", in particular see no. 283, pl. 44.

Van de Put in " Hispano-Moresque Ware of the XVth Century ", pl. 27, illustrates a Valencian dish with the same arms, with the two maces not joined together ; see his footnote, p. 89.

21 A FAENZA TONDINO of small size, decorated in the sunk centre on a *berettino* ground with the arms of Menegalli of Faenza, *gules a balance or and a chief azure*, the wide everted rim with a typical *grotesche* design of animals, winged putto, winged books and cornucopiae, the reverse with four flower-heads in dark blue, the sunk centre with a lozenge intersected by a cross, 7 $\frac{1}{4}$ in., *Casa Pirota*, circa 1530 (714)

22 A DATED FAENZA PLATE by the " Assumption Painter ", the sunk centre painted with a woman rescuing from a volley of arrows a naked man bound to a post, probably intended for St. Sebastian, the *cavetto* with " bianco sopra bianco " decoration between beaded borders, the blue everted rim with *grotesche* ornament of masks, dolphins and scrollwork in shades of blue, orange and yellow, bearing on four panels the date 1520, the reverse with orange and blue petal motifs and a mark consisting of a crossed circle with arrow-heads in three of the quarters and a small O in the fourth, 11 $\frac{1}{4}$ in., *Casa Pirota*, 1520 (711)

* * * Exhibited at the Italian Exhibition, London, 1930, catalogue no. 948L
Illustrated by Rackham in the Catalogue of the Collection, pl. 12, and the reverse in text, p. 69.

Mentioned by Rackham in the " Catalogue of Italian Majolica ", South Kensington, p. 85.

Illustrated by the same authority in La Raccolta Beit di Maioliche Italiane, " Bollettino d'Arte ", February, 1932, Fasc. VIII, and in the Burlington Magazine, January, 1930, pl. 3B, p. 21.

Illustrated by Ballardini in " Corpus della Maiolica Italiana ", I, no. 91, pl. 85, and back of plate, pl. 272.



23 A RARE CAFFAGGIOLO FLAT PLATE by the "Painter of the Papal Procession", with slightly sunk centre, painted with the Crucifixion, the wide everted rim with formal flowers and foliage in orange, green and yellow on a dark blue ground, painted with four reserve panels of "The Way of the Cross", "The Flagellation", "Christ Mocked", and "The Agony in the Garden", two of these are certainly and two others probably based upon Florentine woodcuts, which are found as illustrations to various devotional writings of Savonarola, $11\frac{1}{2}$ in., circa 1510 (751)

* * * Exhibited at the Italian Exhibition, London, 1930, catalogue no. 948D.
Illustrated by Rackham in the Catalogue of the Collection, pl. 16; see also pp. 82 and 83, where a full account of the sources of decoration, etc. will be found.

Illustrated by Rackham in La Raccolta Beit di Maioliche Italiane, "Bollettino d'Arte", as above, fig. 2.

Mentioned by Rackham in the "Catalogue of Italian Majolica", South Kensington, p. 111, and by the same authority in the Burlington Magazine, January, 1930, p. 21, and "Guide", Victoria and Albert Museum, p. 22.

[See ILLUSTRATION, facing p. 10]

24 A FAENZA SMALL TONDINO, the sunk centre painted with a kneeling figure of a winged putto, within a beaded border, the *cavetto* in pinkish-white, the dark blue everted rim with masks and arabesques in shades of blue, orange, green and yellow, the reverse with radiating petal motifs in blue and orange, the centre with a trident and small circle mark, superimposed on a larger circle, $7\frac{3}{4}$ in., Casa Pirota, circa 1530 (712)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 12A, and the back in the text, p. 71.

Fortnum "Maiolica", 1896, illustrates a similar mark on a dated 1531 plate, formerly in the Fountaine Collection, mark, no. 308, p. 96; see also Ballardini "Corpus", no. 278.

25 A FAENZA "BERETTINO" TAZZA, painted by "The Green Man", with the subject of Apollo and the Muses on Mount Parnassus, in the centre Apollo playing on the lyre, surrounded by Muses, on the extreme right, Virgil, and on the left, Homer, winged putti with laurel leaves, flanking trees in which another is holding a shield with the Salviati Arms, in the lower part, the head of a doorway, the reverse with floral meander, reminiscent of Chinese work, and in the centre of the raised foot, a rectangular panel with the date 1531, $10\frac{1}{8}$ in., Casa Pirota, 1531 (715)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 13A.

For wares painted by "The Green Man", see Rackham "Catalogue", p. 99, no. 294. Ballardini "Corpus", colour pl. 25, and probably Sotheby Catalogue of the Pringsheim Collection, no. 65. The subject is after an engraving by Marc Antonio Raimondi (Bartsch, xiv, pl. 200, no. 247) after Raphael's design for the fresco of Mt. Parnassus in the Stanze of the Vatican.

26 A FAENZA TAZZA, painted in the centre on a *berettino* ground with a kneeling figure of St. Jerome, before a Crucifix with a skull at the base, the curved dark blue broad rim is painted in greyish-blue and opaque white, with a symmetrical design of *grotesche* motifs and arabesques, the underside with a blue and orange dentate border, $9\frac{1}{4}$ in., *Casa Pirota*, circa 1530 (716)

27 A DERUTA LUSTRED EWER or Cruet, with slender pear shape body and flat handle joining the body to the trumpet neck, painted in front in blue outline on a creamy white ground with the Sacred Monogram *Y.H.S.* between two vertical bands of berries, the lower part of the body with a band of herringbone trellis, 8 in., circa 1515-20 (784)

* * * Another very similar example is illustrated by Rackham in the " Catalogue of Italian Majolica ", South Kensington, no. 467, pl. 73.

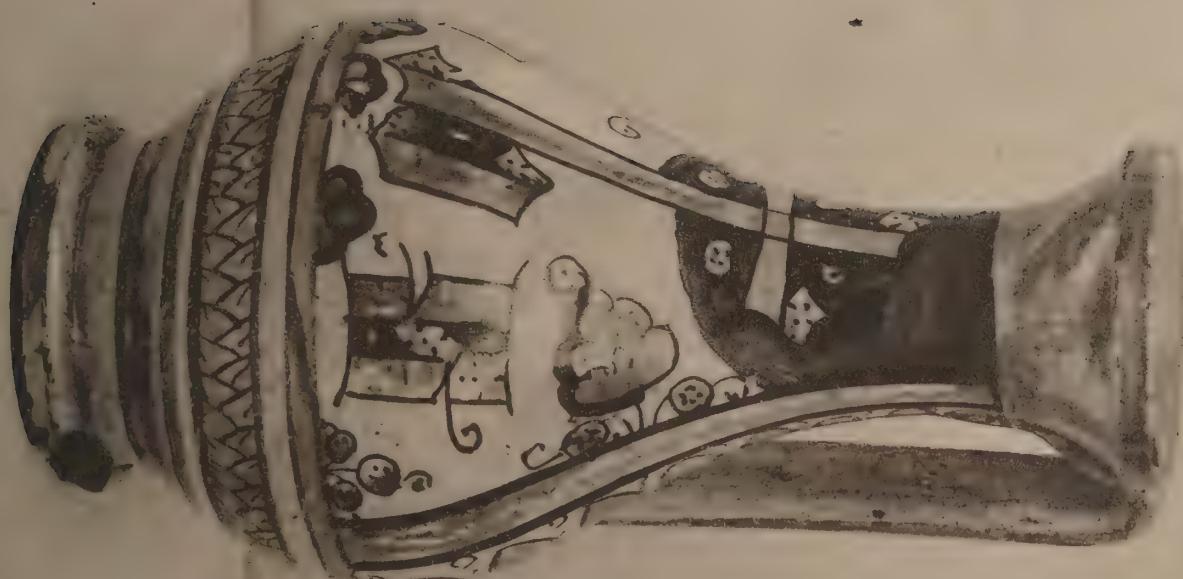
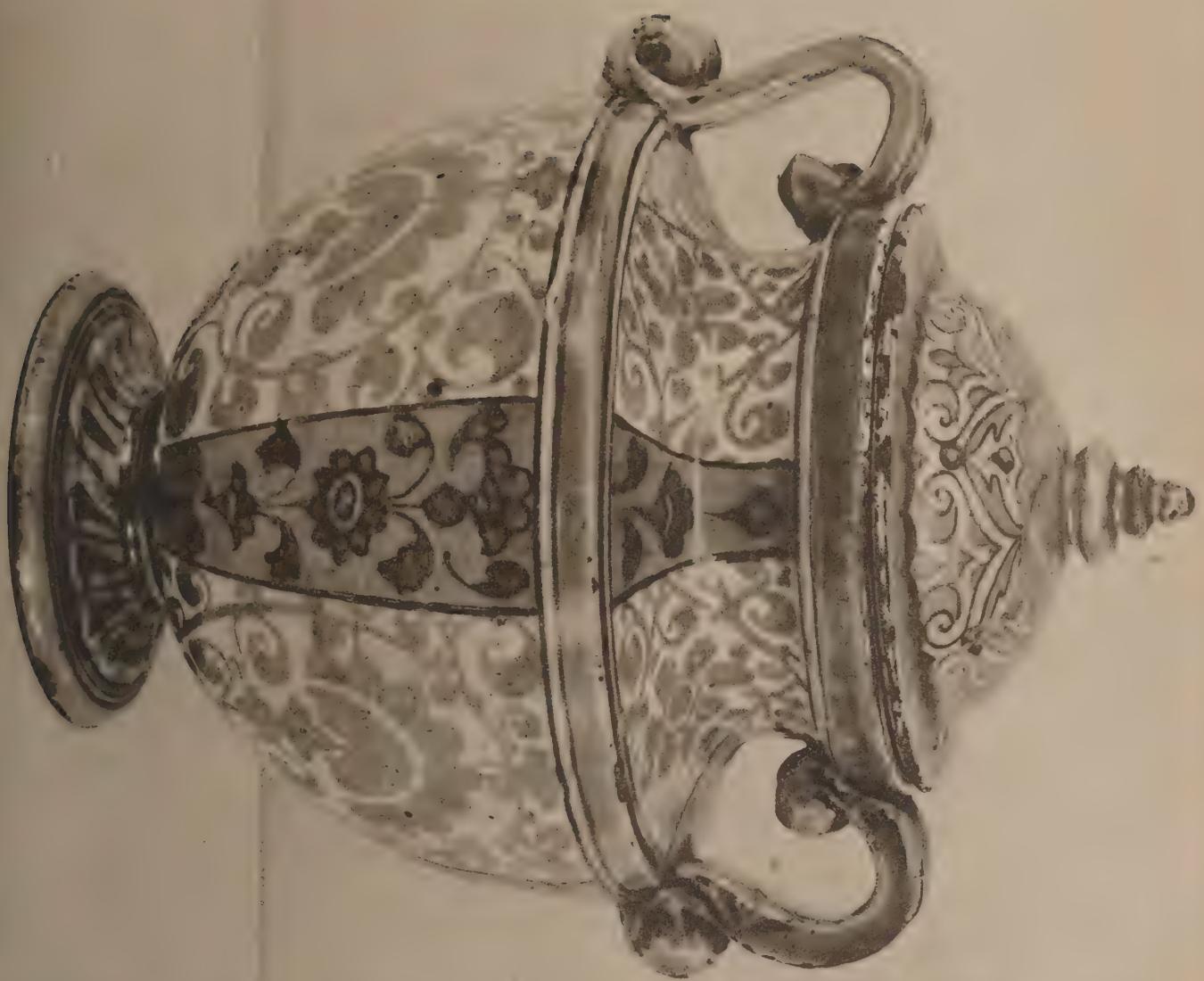
[See ILLUSTRATION]

28 A DERUTA LUSTRED VASE AND COVER, with two handles springing from the edge of the shoulder to the contracted mouth, the body with alternate panels of vertical flowering plants in blue on a gold ground, and gold foliate motifs on a cream ground, the cover with a flower-head and finial and arabesques in gold and blue, $8\frac{1}{2}$ in., circa 1520 (786)

[See ILLUSTRATION]

29 A CASTEL DURANTE " COPPA AMATORA " by Nicola Pellipario (or a close follower), painted with bust portraits of two lovers embracing, the man bearded with moustache, wearing a black hat and white and blue collar, in profile to sinister, the lady three-quarters dexter, gaze directed at spectator, wears a yellow turban with a green jewel in its front, an amber necklace and a yellow robe with a wide collar, striped in black and green, $8\frac{3}{4}$ in., circa 1530 (824)

* * * Nicola Pellipario and " Pseudopellipario " were responsible for a number of these Coppe Amatorie. See Rackham " Catalogue of Italian Majolica ", South Kensington, vol. 2, pls. 86, 87, 92, 93.





30 A CASTEL DURANTE PORTRAIT TAZZA, painted on a brilliant dark blue ground with a profile bust portrait of PALLAMEDE, (Palamedes) to dexter, wearing a lion's mask helmet in yellow, blue and green, his armour also in blue enriched with green and orange, on a ribbon label his name as above; Palamedes joined the Greeks against Troy and lost his life through the treachery of Odysseus, $8\frac{5}{8}$ in., *circa* 1530-40 (822)

. This dish is probably by a close follower of Pellipario, and perhaps by the same hand as the examples in the Pringsheim Collection (211, 213), Sotheby, June and July, 1939, nos. 95 and 300.

31 A CASTEL DURANTE TAZZA, painted with a portrait of a young woman in profile to sinister; her yellow hair bound with plaits and with a blue bandeau ornamented with a cabochon emerald, the drapery in blue, grey, green, and touches of yellow and orange, inscribed on a scrolling ribbon label "MADALENA DIVA", and the date 1547, $8\frac{3}{4}$ in., 1547 (823)

. For an example dated 1546 in similar technique see Rackham "Guide to Italian Majolica", 1933, p. 59, and "Catalogue", no. 590, pl. 92.

32 A FINE SIENA PLATE by the "Nessus Painter", decorated in the sunk centre with a warrior in Roman armour with drawn sword, standing in a hilly landscape with the heads of two decapitated men at his feet, the *cavetto* with an "egg-and-tongue" border, the wide everted rim with an interlaced strapwork design in orange on a yellow ground, enriched with four blue circular flower-head medallions, the back with a blue, orange and green radiating petal design, $12\frac{1}{2}$ in., workshop of Maestro Benedetto, *circa* 1510 (767)

. Exhibited at the Italian Exhibition, London, 1930, catalogue no. 948F. Illustrated by Rackham in the Catalogue of the Collection, pl. 18A. Mentioned by Rackham in the "Catalogue of Italian Majolica", South Kensington, p. 130.

The elaborate interlaced strapwork design appears on certain Italian book-bindings of the same period. Others with this type of border are the dish in the Schlossmuseum, Berlin, illustrated by von Falke in "Pantheon", August, 1929, fig. 3, p. 365, and Sotheby, Pringsheim Catalogue, no. 55.

33 A FINE SIENA CIRCULAR DISH OR STAND FOR AN EWER by the "Nessus Painter", the sunk centre with a raised medallion bearing the arms of Este of Ferrara, quarterly, 1—4, or an eagle displayed sable; 2—3, azure, 5 (for 3) fleurs-de-lis or; surrounded by seven escallops painted with fruit and trees, and slightly raised to fit the foot of the ewer, the *cavetto* with a border of "egg-and-dart", with a cresting of blue and red palmettes below a narrow interlaced strapwork border in greenish-black on yellow, the broad flat rim decorated with masks, dolphins, cornucopiae and arabesques, in shades of blue, green, grey and yellow on an orange ground, with an outer moulded lemon-yellow border, the reverse with a sunk centre and an alternate blue and orange radiating petal design, with formal flowers in blue on orange stalks, 16 $\frac{5}{8}$ in., circa 1510 (768).

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 18B.
Mentioned by Rackham in the "Catalogue of Italian Majolica", South Kensington, p. 130.

[See ILLUSTRATION, facing p. 13]

FINE GUBBIO LUSTRED WARES AND URBINO AND VENICE MAJOLICA OF THE ISTORIATO TYPE

34 AN URBINO TAZZA, painted in brilliant enamels with the subject of Cacus stealing the oxen of Hercules, on the right Cacus grasping one of the oxen by the tail, on the left, Hercules felling him to the ground with a club, in the distance a city, with a flock of sheep, in the sunk centre of the foot on the reverse, inscribed in blue *Caeco quado Robaua le vacchi ad Hercule*, 10 $\frac{3}{4}$ in., circa 1540 (858)

35 AN URBINO EWER with oviform body and elaborate curled spout, with loop handle terminating in a grotesque mask, supported on a short knopped stem and circular foot, the body painted with the subject of Moses striking the rock, a composition of eleven persons and four camels divided into two groups, flanking the central episode, mountainous background, 12 $\frac{1}{4}$ in., mid-16th Century, Fontana Workshop (870)



36 AN URBINO TONDINO of small size, painted with a landscape, in the foreground a river and rocks, on the left the gate of a fortress, a blue mountain range in the distance, at the top, on the rim, the arms of the Salviati of Florence, $6\frac{7}{8}$ in., *circa* 1565 (867)

* * * See Rackham and Van de Put "The Three Books of the Potter's Art" by Piccolpasso, pl. 79, for the same arms, which also appear on the Faenza berettino dish in lot 25 above; for other examples see Borenius, "Catalogue of the Woodward Collection", pl. 17B; and Sotheby, "Pringsheim Catalogue", lots 78, 279, 391.

37 AN URBINO DISH with sunk centre and broad rim, painted with a river scene and mountains in the background, in the centre a man and woman seated at the foot of a tree, the hand of the latter resting on a black casket, they gaze towards a group of five people in the foreground, one of whom is bending over a hole in the earth, the eyes of all are painted white to indicate blindness, on the left the buildings of a palace, $9\frac{1}{2}$ in., *circa* 1560 (856)

38 A GUBBIO LUSTRED TONDINO of small size, painted in the centre with the arms of the Pifati Family, *azure, an unicorn or*, set on a green *terrasse*, the rim painted in grey and olive-green on a blue ground with musical trophies, scrolls of music and ribbon labels with the motto "SOLA VIRTVS", "NEH-SPE NEH-METV", "SOLA SEI TV DIV (A)", "SOLI DEO"; the reverse with circular bands of deep gold and lustre round the centre and rim, $8\frac{1}{8}$ in., *circa* 1525 (815)

* * * The motto NEC SPE NEC METU was used by other Italian families and was adopted by the Este of Ferrara, and the unicorn is amongst their *imprese*.

[See ILLUSTRATION].

39 A SMALL GUBBIO LUSTRED TONDINO, decorated in the golden sunk centre with a winged putto *en grisaille* walking beside a snail, the broad dark blue rim richly lustred in gold and red with a symmetrical arabesque design, with "S" shaped tendrils, terminating in dolphins' heads, the reverse with concentric circles in rich reddish-brown lustre, $7\frac{7}{8}$ in., workshop of Maestro Giorgio, *circa* 1525 (805)

* * * The type is illustrated by Ballardini in the "Corpus", pl. 176, 177, 178, 196, 208-211.

[See ILLUSTRATION]

40 AN URBINO BROTH BOWL with turnover rim, from an accouchement set, (*Scudella da donna di parto*), the rim with a wreath of green oak leaves, with yellow fruit and white flowers, the interior with a childbed scene, the reverse with a similar wreath enclosing within the foot-rim, a figure of Cupid shooting an arrow surrounded by clouds, $8\frac{1}{2}$ in., mid-16th Century, *Fontana Workshop* (847)

41 A VENICE PLATE (*Tagliere*), or cover of a broth bowl, painted with a seated figure of a woman in orange tunic and blue skirt, holding an infant on her knee, a cradle at her side, facing her another child holding a stick on which is suspended a basket of grass, to the right some buildings, the border a green wreath with golden fruit, the reverse painted with a Cupid *en grisaille* among orange clouds, $8\frac{1}{2}$ in., mid-16th Century (845)

42 AN URBINO PLATE (*Tagliere*), the moulded rim with a wreath of laurel leaves, in the centre a childbed scene, the young mother with bared breasts, in yellow robes, sitting on a purple cushion, the bambino resting on her lap, two other women in blue and manganese robes at her side, a street scene in the distance, $7\frac{3}{4}$ in., mid-16th Century (846), perhaps by *Fra Xanto*

43 AN URBINO TAZZA on low foot, the entire surface painted with the subject of Diana and Actæon, in the foreground Diana accompanied by six of her nymphs, to the left Actæon, whose head already changed into that of a stag, is being torn by his hounds, a jagged piece of black rock tinted with yellow in the background, in the far distance a blue sea, the reverse inscribed within the raised yellow foot-rim *Ateo Trsformao in Ceruo*, 10 $\frac{1}{4}$ in., circa 1545, *Fontana Workshop* (851)



44 A GUBBIO LUSTRED ARMORIAL TAZZA on low foot, in the centre on a blue ground a quartered shield, *or a sieve azure broaching on the quarterings all within a border gules*, intended for Crivelli of Venice, on the rim twelve gadroons shaped like pine cones with gold lustre, separated by ruby lustred berries on long stems, all on a blue ground, the reverse with flutings decorated with six spiral scrolls in ruby lustre, $8\frac{1}{4}$ in., *circa* 1530 (801)

* * * Rackham illustrates a dish of the same shape with similar cone pattern and berries, formerly in the Soulages Collection and now at South Kensington, " Catalogue ", no. 704, pl. 110.

See also Borenus, Catalogue of the Leverton Harris Collection, pl. 16.

[See ILLUSTRATION]

45 A GUBBIO LUSTRED TONDINO of shallow shape, with rich gold and lustred *cavetto* enclosing in the centre a trophy of arms and ribbons, outlined in blue with ruby and gold lustre on a blue ground, the wide everted rim divided from the *cavetto* by a narrow blue border, is decorated with a gold scale pattern outlined in blue, the reverse with concentric bands of ruby lustre, $9\frac{5}{8}$ in., *circa* 1530 (808)

* * * Examples of scale lustre decoration are illustrated by Borenus in the Catalogue of the Woodward Collection, fig. 2, p. 2, and pl. 10.

[See ILLUSTRATION]

46 A VENETIAN TONDINO with deeply sunk centre and wide everted rim, covered with a rich blue glaze and decorated in greenish-grey, yellow and grisaille tints with four trophies of arms round the border and another in the centre, on one the numerals 54 (1554), yellow border round the rim, the reverse with a plain greyish-white glaze, $8\frac{3}{4}$ in., *circa* 1554 (821)

* * * For Venetian plates with decoration of *trophei*, see Rackham " Guide ", pl. 42B, and " Catalogue ", pl. 157, no. 975, 976.

47 AN URBINO TAZZA on short ribbed foot, painted with the subject of "Vulcan discovering the amours of Venus and Mars", on the left Vulcan at his forge, conversing with a nude man, on the right, Mars and Venus on a couch over which is cast a net, in the clouds other Gods witness the scene, the reverse inscribed *Venera-et-Marte, circa 1545* (855)

48 AN URBINO EWER with oviform body, the spout moulded with a caryatid figure, the handle formed of a grotesque monster, terminating in a lion's mask head, the body brilliantly enamelled with rocks, a river scene and a town in the distance, in the foreground on the left, a man with an ox, looking in surprise at another hurling himself off a rock, a winged bird in front of him, in the right foreground a woman by a pool with her hands raised in supplication, perhaps a free adaption of the story of Icarus or Phaethon, 13in., mid-16th Century, Fontana workshop (872)

49 A CASTEL DURANTE BOWL possibly by Giovanni Maria, painted in the centre with a Cupid riding on a goose, in shades of blue and yellow and orange lustre, the *cavetto* with a rich gold lustre, perhaps the centre of a tondino, the reverse without decoration, 5½in., *circa 1510* (816)

* * * For the work of this artist, see Rackham "Pantheon", II, 1928, p. 435, and III, 1929, p. 88. The Burlington Magazine, January, 1930, p. 31, "Catalogue of Italian Majolica", South Kensington, p. 169, and "Guide", p. 54.

50 A GUBBIO LUSTRED PLATE with slightly sunk centre, decorated within a narrow ruby lustred *cavetto* with a winged putto, his hands tied behind his back, in a green landscape with buildings in the distance, the sky of golden lustre, the wide blue rim with an incised arabesque design of alternating "S" and "C" tendrils in ruby and golden lustre, the base incised with the letters *M.A.F.A.*, perhaps the initials of a previous owner, 8¾in., *circa 1520* (804)

* * * The style of border is illustrated by Ballardini "Corpus", 220, and Rackham "Catalogue", 687, etc.



51 A FINE URBINO FLAT PLATE, LUSTRED by *Maestro Giorgio Andreoli*, and painted by *Guido Durantino* with the subject of "Perseus slaying Medusa and delivering Andromeda", in the centre the bound Andromeda with a green wreath about her hips, before her Medusa, a yellow dragon with ruby lustre spots, in clouds above to the left Perseus with winged helmet, and on the right Perseus again holding the head of the decapitated Medusa with Pegasus behind him, the reverse with lustred sprays and ruby scrolls or branches, in the centre *the date 1527, and the initials of Maestro Giorgio*, 10in., *Urbino, lustred at Gubbio* (812)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 24A.

Illustrated by Ballardini in "Corpus della Maiolica Italiana", I, no. 211, pl. 185.

Illustrated by Rackham in La Raccolta Beit di Maioliche Italiane, "Bollettino d'Arte", Fasc. VIII, February, 1932, X, p. 9, fig. 8; see an article by the same authority on Guido Durantino in the Burlington Magazine, January, 1941, p. 182

[See ILLUSTRATION]

52 A CASTEL DURANTE GUBBIO LUSTRED TONDINO of shallow form, with wide everted rim, the golden field decorated *a candeliere* in blue and ruby lustre with a mask in the centre, a basket of fruit above the mask and a vase of fruit below it, flanked by cornucopiae of fruit, trophies, and two winged human-headed monsters in the manner of Giovanni Maria, the reverse with four ruby and gold lustre floral scrolls, 11in., *circa 1520* (810)

* * * Formerly in the Richard Zschille Collection, see the Catalogue of the Collection, by O. von Falke, 1899, no. 88, fig. 8, and the sale catalogue, June 1st, 1899, lot 88, p. 20.

Illustrated by Rackham in the Catalogue of the Collection, pl. 19B.

[See ILLUSTRATION]

53 A VENETIAN PLATE with a very unusual style of decoration entirely painted in blue on a white ground, with a group of nude figures in a grove of trees, gathered round a half reclining female figure, and to the left a man with raised club about to strike her, narrow yellow rim, the reverse without decoration, 9½in., *circa 1550*, *perhaps workshop of Domenigo da Venezia* (837)

54 AN URBINO TAZZA on short circular foot, the entire surface painted with the subject of "Diana destroying the Niobides", in the centre lie the four bodies of Niobe's children, to the right and left two others escaping, Diana drawing her bow in clouds above, the reverse inscribed within the foot-rim *Le figliole de Nio, be saggiate, 11in., circa 1540, Fontana Workshop* (853)

55 AN URBINO DISH by *Fra. Xanto*, painted with an adaption of the subject of "Hercules and Iolaus slaying the Lernaean Hydra", against a background of buildings two figures in slashed hose flank the central figure of a shepherd holding by the horns a ram, which the right-hand figure is about to decapitate, the reverse inscribed on the base 1534/*Dami ilcastron uilan/ sinon tamaza/Nel libro De az/ I Urbino, 11 $\frac{3}{8}$ in., 1534* (840)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 27B.
The figure subject is adapted from an engraving by Giovanni Giacomo Caraglio after a composition by Il Rosso.

56 A PAIR OF URBINO LARGE VASES with oviform bodies and caryatid winged handles joining the shoulders, which are decorated with swags and masks to the necks which are similarly ornamented, supported on short knopped stems and circular feet, painted with *grotesche* motifs, the bodies painted with figures of saints and martyrdom scenes, including that of St. Lucy of Syracuse, 22in., *circa 1580, probably the workshop of the Patanazzi* (874, 875) 2

57 AN URBINO TAZZA on hollow conical foot, painted with a diaper design, the top of the dish painted with the subject of "Joseph about to be let down into the well by his brethren", in the foreground the open well and a composition of figures, laden camels to the left and a landscape with trees and a river scene in the distance, the reverse with an attractive design of winged putti among orange and greenish-black clouds on a blue ground, 10 $\frac{3}{4}$ in., *circa 1545* (849)



58 A GUBBIO LUSTRED BASIN (*Scudella*), painted on a blue ground in the centre with a standing figure of a winged putto, his hands bound behind him, in grisaille tints with ruby and gold lustre, enclosed by a band of golden lustre and an outer wide blue border of symmetrically disposed arabesques and palmette motifs, the reverse with three spirals in red lustre and the centre with the numeral 5, $10\frac{3}{8}$ in., *circa* 1525, *workshop of Maestro Giorgio* (803)

. For shape and general style of decoration see Rackham " Catalogue ", no. 686, pl. 108.

[See ILLUSTRATION]

59 A FINE GUBBIO LUSTRED TAZZA in Deruta style, in the form of a shallow bowl on high foot, decorated in the sunk centre with a bust portrait of a woman in profile to dexter, looking at a spray of pinks, gold and ruby lustre against a light ground, the wide blue border with symmetrical scrolls and palmettes in ruby and gold lustre, the reverse with numerous concentric circles in lustre, $9\frac{3}{8}$ in., *circa* 1515, *workshop of Maestro Giorgio* (802)

. Exhibited at the Italian Exhibition, London, 1930, catalogue no. 950, p. 425.

Illustrated by Rackham in the Catalogue of the Collection, pl. 24B.

Illustrated by Rackham in La Raccolta Beit di Maioliche Italiane, " Bollettino d'Arte ", Fasc. VIII, February, 1932, X, fig. 5.

[See ILLUSTRATION]

60 AN URBINO TONDINO with sunk centre and wide rim, the entire surface painted with the subject of " Perseus delivering Andromeda ", in the centre in the distance a city with Pegasus flying over the seashore, a winged dragon over the sea and above them both Perseus flying sword in hand, to the left Andromeda tied to a tree-trunk, on the right Perseus again with the head of Medusa, whose body lies in the foreground, $10\frac{1}{8}$ in., *circa* 1545 (854)

. The painting is by a characteristic hand, weak in drawing, careful in execution, and distinct mannerism in painting the features.

61 A MASSIVE URBINO CISTERN of trilobe form, between each lobe a mask loop handle in orange, the whole supported on a triangular base formed of three lions' paw feet, the interior superbly decorated with "The Triumph of Amphitrite" surrounded by tritons, nereids and accompanied by Neptune, with winged putti in the clouds above, the exterior equally well decorated with landscapes in rich colours, but with no figures, $19\frac{1}{2}$ in. wide, $9\frac{1}{2}$ in. high, circa 1550, workshop of Orazio Fontana (841); and stand

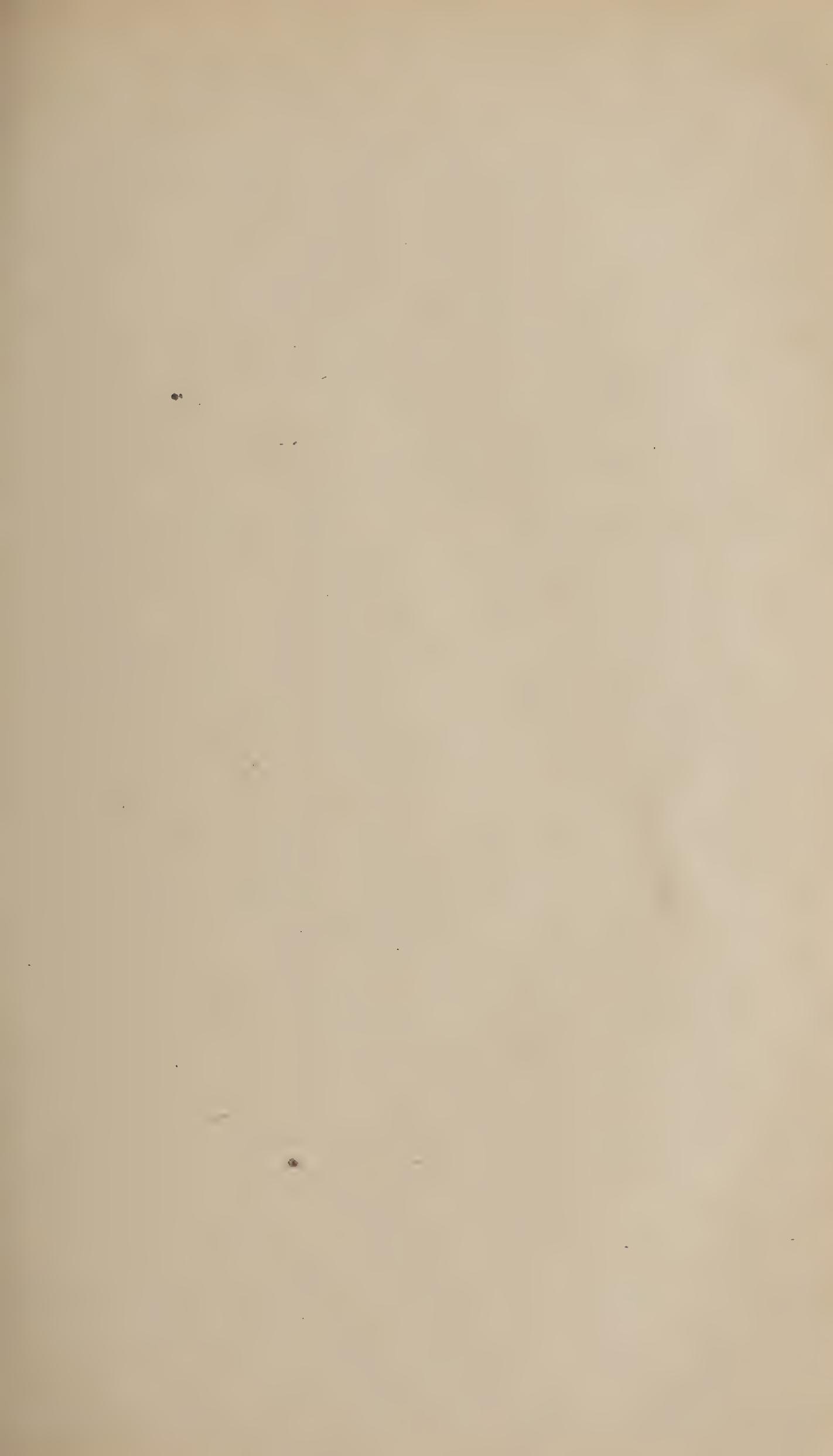
2

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 28.

62 AN URBINO ARMORIAL TONDINO by *Fra. Xanto Avelli da Rovigo*, finely painted with the subject of "Metabus, King of the Volscians, saving his infant daughter Camilla, by throwing her, bound to a spear, to the other bank of the River Amasenus" (*Virgil, Aeneid, XI*), suspended from one of the trees on the left are the arms of the Pucci of Florence, charged upon the Papal gonfalon, the reverse inscribed within the foot-rim 1532/*Al fiume d'Amassen' Camilla, e'l padre./Nel. XI. lib: d l: Eneida Virg :/fra : Xanto A : da Rouigo i Vrbino, 10 $\frac{1}{2}$ in., 1532* (839)

* * * Illustrated by Rackham in the Catalogue of the Collection, pl. 27A.

This dish belonged to a service painted for Piero Maria Pucci of Florence who became gonfalonier of the Pope in 1520. See Sotheby, Catalogue of the Pringsheim Collection, no. 77, 184-186, and 295.





63 A LARGE URBINO DOCUMENTARY DISH, painted over the entire surface with the subject of "The Contest between the Daughters of Pierus, King of Emathia, and the Muses", a somewhat elaborated version of the picture in the Louvre, which the legend of a print by Enea Vico attributes to Il Rosso, another attribution assigns the composition to Perino del Vaga, on the reverse the following inscription (referring to Ovid, *Metamorphoses*, V 295 seq) "Ausae Cum Musis Committere proelja/Voce. Victae nunc Volitant primitantes-/omnia/pjae -/Fatto in. Urbino in Botega de M^o- /Guido da Casteldurante," 18½in., circa 1530-40, workshop of Guido da Casteldurante (838)

** Exhibited at the Italian Exhibition, London, 1930, catalogue no. 950N.
Illustrated by Rackham in the Catalogue of the Collection, pl. 26, and mentioned by the same authority in the "Guide", Victoria and Albert Museum, p. 65, where the painting is attributed possibly to Camillo, elder son of Guido Fontana.

The same subject appears on a dish similarly marked, mentioned by Fortnum "Maiolica", 1896, p. 202, and the greater part of the composition occurs upon a vase formerly in the Spitzer Collection (catalogue IV, no. 83, pl. 17).

64 A SUPERBLY LUSTRED GUBBIO ARMORIAL DISH by *Maestro Giorgio*, painted in the centre within a golden lusted *cavetto* with the arms of the Vigeri of Savona, *azure a pile reversed or, on a chief or an eagle displayed sable*, on the broad white rim outlined in blue are eight trophies of antique arms, shaded in blue, bordered in green and richly decorated with gold and ruby lustre, on a panel the initial *W* (or *M*), the reverse with four large foliate spirals in gold lustre with smaller ones between and on the foot the date 1524 and the initials *M^o. G^o.*, the mark of *Maestro Giorgio*, 15½in., 1524 (807)

** Illustrated by Rackham in the Catalogue of the Collection, pl. 22.
For another example of this remarkably rich type and with the same arms, see "Corpus della Maiolica Italiana", by Ballardini, vol. I, no. 147.

[See ILLUSTRATION]

The Property of the late Viscount Rothermere**[SOLD BY ORDER OF THE EXECUTORS]****TWO IMPORTANT EGYPTIAN STATUETTES
OF THE OLD KINGDOM**

65 A LIMESTONE FIGURE OF AN EGYPTIAN OFFICIAL standing on a pedestal, left foot forward. The arms hang at the sides and the hands are clenched round the usual cylinders. A supporting plinth at the back reaches up to a point at the back of the head level with the eyes. The stone has not been completely cut away between arms and body. The figure wears a "beehive" wig and a short kilt, the outer fold of which is pleated, with buckle and end of the belt rather carelessly worked. The body is painted yellow, an unusual but not unique treatment in a male figure; the kilt white, but with traces of yellow on the pleat; the lips red; and the wig purple. Eyebrows and eyes are well drawn in black and white as usual. The plinth, pedestal and areas between arms and body are black.

The proportions of the body are admirable though the modelling has no great distinction. The excellence of the statuette lies in the head, with its sensitive treatment of eyes, cheeks and lips and somewhat prominent but narrow bridged nose. The dome-like wig is reminiscent of the miniature wig with royal diadem in dark blue faience in the British Museum.

A generic resemblance of the head to that of the "Seated Scribe" and to the seated statue of Kai, in the Louvre, and the refined strength of the features suggest the 5th Dynasty as the most probable period in the Old Kingdom for the execution of the statuette.

Height, including pedestal, 21 $\frac{1}{4}$ in., height of figure 18 $\frac{3}{4}$ in.

[See FRONTISPICE]



66 ANOTHER LIMESTONE FIGURE in the same stance, but with the plinth at the back stopping short at the bottom of the wig, which is of the open cut-away type most familiar from the life-size painted Ranofer statue in Cairo. The pleating of the kilt and design of the buckle and end to the belt are more carefully carved than in the former figure.

The body here is painted red in the usual way; the plain part of the kilt has been left white, but the pleat, fold and the belt are yellow. (This is particularly noticeable from the back, where the right side is all yellow, the left side all white). The wig, eyebrows and eyes are strongly marked in black, the left eyebrow particularly being extended downwards and backwards towards the ear in an almost exaggerated degree. Corneas white. A small moustache is clearly indicated in black. Remains of a collar consisting of four rows of blue beads contribute to the almost vivid colouring of the whole figure. All other surfaces are black.

The modelling of this figure is of a general excellence from head to foot, though the body, if anything, displays this quality at its best. The arms and knees are worked almost with that anatomical appreciation which distinguishes the best wooden statuettes of the Old Kingdom. But the softening of contours and expression in the lively little face seems to indicate a later date than that of the previous figure, and this one should probably be assigned to the 6th Dynasty.

The statuette has been broken in half just below the knees, but though the mend is visible, it barely detracts from the whole. A large flake has been lost from the left buttock.

Height, including pedestal, 18 $\frac{5}{16}$ in., height of figure 16 $\frac{1}{2}$ in.

[See ILLUSTRATION]

** Old Kingdom statuettes of this kind, i.e. of stone and of the dimensions of models, are scarcely represented outside Cairo, where however, the Egyptian Museum possesses a considerable collection, and the present examples are in the first rank of their kind. They are almost always made of limestone (in contrast to the variety of fine and hard stones used in addition to limestone for life-size portrait statues), and are closer akin in their general treatment to the wooden figures of the same period.

Lot 66—*continued*

There is nothing intrinsically to suggest that the two under consideration had any connection with each other. Certainly the faces are quite different and both may be approximations to portraits, the former especially. But Old Kingdom sculpture—to which period only these can be attributed—is notoriously difficult to date, and though improbable, it is not impossible, that these two pieces had some connection when they were made, in time, or place, or intention, or in a combination of two or all three of these modes. It is possible that they come from the Giza Pyramid-field.

Other Properties

FURNITURE

67 A SPANISH VARGUEÑO in walnut with pierced metal mounts, the interior fitted with drawers having carved fronts picked out in gilt behind a fall front, supported on a pair of slides with shell terminals, the stand with spiral and turned legs braced by a carved and arcaded stretcher framing, 4ft. 10in. high, 3ft. 4in. wide, 16th Century, etc.

68 A PAIR OF WALNUT ELBOW CHAIRS, the seats and backs covered in Flemish verdure tapestry, the arm terminals scrolled and the turned supports united by stretchers, late 17th Century 2

68A A PAIR OF HEPPELWHITE ELBOW CHAIRS, the mahogany frames having shield shape backs inlaid with fan patera in satinwood and carved with wheat-ears above lyre-shaped splats, the arm terminals and tapered supports moulded 2

69 A pair of Sheraton mahogany Side Tables, semi-circular in form, inlaid with satinwood stringing and raised on square tapered legs with castors, 3ft. 10in. wide, plate glass protectors 4

70 A SET OF EIGHT LATE SHERATON MAHOGANY DINING CHAIRS, comprising :—a pair of Carvers and six Side Chairs, the moulded frames with plain back rails and turned front supports 8

71 A GEORGE I WALNUT KNEEHOLE DRESSING TABLE with cross-banded top and long shallow frieze drawer, the kneehole recess fitted with the usual cupboard flanked on either side by three drawers, resting on bracket feet, 3ft. wide, plate glass protector 2

72 A SHERATON MAHOGANY SOFA TABLE, cross-banded in rosewood and fitted in the frieze with a pair of small drawers, supported on a turned stem above a quadruped shod in brass, 4ft. 9in. wide

The Property of Mrs. Soames

2 Upper Brook Street, Grosvenor Square, W.

73 A FINE PAIR OF CHIPPENDALE MAHOGANY ELBOW CHAIRS in Chinese taste, the bow-shaped crest-rails crisply carved with meandering foliage centring on a crest—*out of a coronet a demi-griffin*—, the backs with finely carved diagonal crossings within lattice-work, the scrolled arm terminals pierced and the dipped seats covered in green figured silk brocade, on square supports headed by delicately perforated brackets 2

The Property of Mrs. Knight

of Brixton Hill

74 A Hepplewhite mahogany Card Table banded in tulip- and other woods, the frieze inlaid with pateræ and festooning in shaded woods, on tapered legs with turned toes, 3ft. 2in. diam.

74A A Chippendale mahogany Settee, the shaped back and scrolled arms covered in floral tapestry, on moulded front supports united by simple stretchers, *loose squab covered en suite*, 6ft. wide 2

75 A Sheraton mahogany Card Table, the top inlaid with a shell motif and banded in tulipwood, decorated with satinwood stringing and raised on tapered legs and toes headed by patera, *2ft. 9in. diam.*

76 An old walnut-framed winged Armchair covered in tapestry, designed with *mille fleurs*, the cabriole front supports carved with shells and foliage and finishing in claw and ball feet, *loose squab covered en suite* 2

77 A small old English oak Coffer, the lid and ends panelled and the frieze and styles carved with flower-heads, strapwork and dog-tooth ornament, the two front panels each centred with a double flower-head, on short rectangular supports, *2ft. 8in. wide*

78 An old English walnut winged armchair covered in blue casement cloth, on cabriole front supports hipped over the seat-rail and carved with shells and foliage, claw and ball feet, *extra cushion and loose covers* 4

78A A mahogany Bookcase in two heights, surmounted by a dentil cornice, the upper part enclosed by a pair of glazed doors, the lower portion behind a pair of panelled doors, resting on bracket feet, *7ft. 3in. high, 4ft. 9in. wide, 18th Century*

79 AN ATTRACTIVE SET OF EIGHT CHIPPENDALE CHAIRS, comprising — six Side Chairs and a pair of Carvers, the mahogany frames carved with rope pattern and having bow-shaped crest-rails slightly carved with leafage over perforated splats of vase shape, the serpentine-fronted seats covered in flowered tapestry and resting on moulded supports connected by straight stretchers 8

The Property of R. C. B. MacDonell, Esq.
Terriote, Chandlers Ford, Hants.

80 A Georgian mahogany Chair with scroll top rail and pierce splat ;
and four other Chairs in fruitwood 5

81 A good quality Chippendale mahogany Chair with pierced vase-
shaped splat; the top rail crisply carved with pateræ and husks
and the serpentine-fronted seat on straight moulded legs ; and
another Chair of the same set, *the legs cut down* 2

82 An oak Welsh Dresser, the recessed upper part with shelves, flanked
by cupboards, the lower part with a shaped apron front con-
taining three drawers, supported on baluster legs, 7ft. 6in. high,
6ft. 10in. wide

83 A FLEMISH OAK COURT CUPBOARD, the upper part with a finely
carved deep cornice, decorated with cherubs supporting baskets,
scrolling foliage and birds, above small cupboards divided by
pilasters of caryatids and atlantes, the lower part with cupboards
fitted as cellarettes and with short trays, divided by fluted
columns surmounted by carved capitals, the base with a frieze
in similar style to that below the cornice, 6ft. 2in. high, 5ft. 6in.
wide, early 17th Century

84 A FINE CHARLES I OAK COURT CUPBOARD, the recessed upper part
with cupboards enclosed by inlaid doors and divided by carved
foliate pilasters, resting on bulbous supports, the lower part
with inlaid panel doors surmounted by arches with geometric
designs enclosed by superbly carved borders, 5ft. 6in. high,
5ft. wide

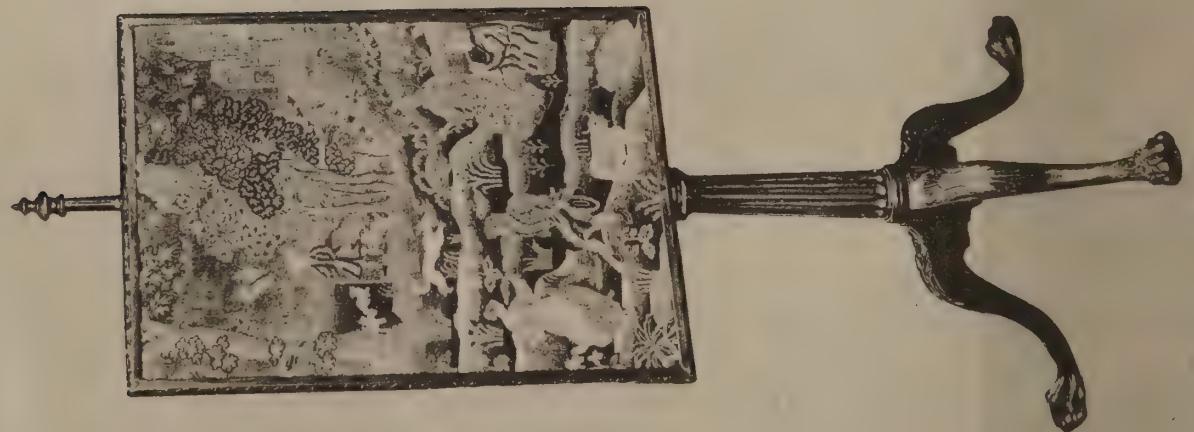
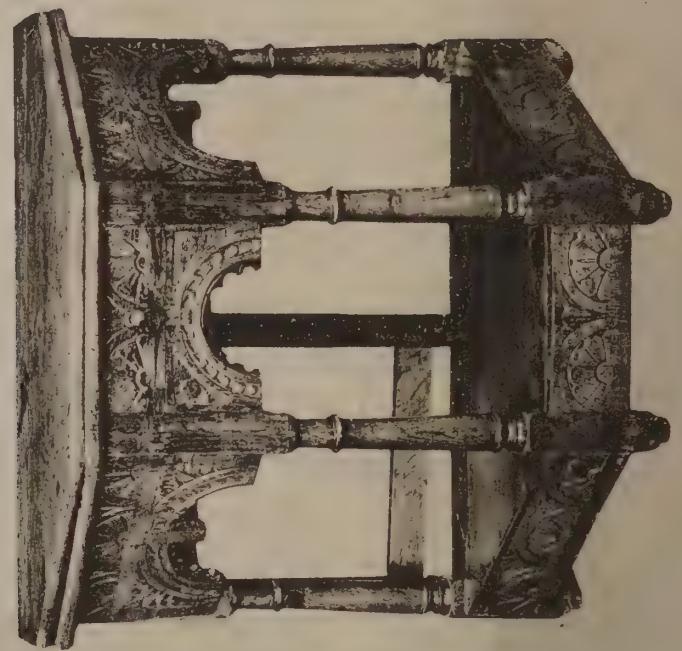
The Property of a Gentleman
removed from Medmenham Abbey

85 AN EARLY 18TH CENTURY POLE SCREEN, the walnut-framed banner mounted with a Stuart needlework panel designed with "*The Judgement of Solomon*" interspersed with flowers, insects and animals on a light yellow ground, on turned stem with plain tripod base, 54in. high

86 AN EARLY 18TH CENTURY WALNUT POLE SCREEN with turned shaft and tripod base, the arcaded panel mounted with contemporary needlework designed with the two spies crossing the brook of Eshcol bearing the staff and grapes beneath flowering trees, buildings in the distance, in "gros point" and "petit point", 63in. high

* * * The subject is taken from the book of Numbers, chapter 13.

87 A 17TH CENTURY OAK CHILD'S ARMCHAIR, the arcaded back carved with a satyr mask below a border of interlaced strapwork, the solid seat having a moulded framing and the turned supports braced by rectangular stretchers, *loose squab in tapestry* 2



88 A CHIPPENDALE MAHOGANY POLE SCREEN, having a fluted stem above a tripod crisply carved on the knees with acanthus foliage, the toes finishing in paws, the late 17th Century needle-work panel designed with a musician, dancing and other figures, animals and birds in a terraced garden fronting a mansion in "petit point", the framing carved with flower-heads and ribbonwork, 56in. high

[See ILLUSTRATION]

89 A MID-17TH CENTURY OAK CREDENCE TABLE, the top hinged and opening into octagonal form with gate-leg support, the front fitted with a small drawer and having a carved and arcaded frieze, on turned columnar legs above a platform conforming in outline to the top, 35in. wide

[See ILLUSTRATION]

90 A CHIPPENDALE MAHOGANY POLE SCREEN, the rectangular panel with carved framing and mounted with contemporary needlework designed in "petit point" with a vase of flowers on a light field, the shaft fluted and carved with recurring foliage and the tripod terminating in claw and ball feet, 61in. high

[See ILLUSTRATION]

91 A CHARLES II OAK ARMCHAIR, the panelled back carved with interlaced strapwork, the cresting arcaded and surmounted by finials and the arms finishing in masks, on baluster supports, *loose squab*

92 AN EARLY 17TH CENTURY OAK TABLE of refectory type, having a plain rectangular top, the frieze carved with interlaced strap-work, etc. above running leafage, on four massive bulbous legs carved with lobing and vertical acanthus foliage and united by plain rectangular stretchers, 5ft. 7in. long, 2ft. 6in. wide

[See ILLUSTRATION, facing p. 3]

93 A SPINET signed *Josephus Harris, Londini*, with a compass of five octaves contained in a mahogany case inlaid with walnut, etc., the stand having slender turned supports braced by stretchers of rectangular section, 6ft. 1in. wide 2

** From the Collection of the Baroness Zouche, late of Parham, Pulborough.

94 AN ELIZABETHAN OAK CREDENCE CUPBOARD with panelled front and sides, the frieze carved with knulling above arabesques flanked by carved styles, the front enclosed by a small door decorated with a figurehead medallion within a laurel wreath, on turned front supports with double carved arch-rail and deep stretchers, 3ft. 3in. high, 3ft. 6in. wide

[See ILLUSTRATION]





Friday

33

16th October, 1942

95 AN IMPORTANT ELIZABETHAN OAK COURT CUPBOARD
inlaid with holly and other woods, the frieze decorated with a
repeated design of leafage between masks, the upper portion
having canted sides inlaid to simulate masks and interspersed
with panels carved with grapes and foliage, the canopy supports
of baluster form with Ionic-like terminals and the central drawer
decorated with scrolling designs finishing in masks, the two base
cupboards enclosed by panelled doors and the outer styles and
base rail carved with Tudor roses, acorns, thistles and guilloche
ornament, *4ft. 9in. high, 4ft. 9in. wide*

[*See ILLUSTRATION*]

The Property of Mrs. J. Shannon Munn

96 A set of four wrought-iron Floor Standards having stems of octagonal section and tripod supports, each fitted for electricity and having fringed damask and velvet appliqué shades, *6ft. high* 8

97 A 17TH CENTURY OAK TRESTLE TABLE with plain oblong top, the end supports braced by a plain stretcher and having shaped feet
10ft. 6in. long, 2ft. 8in. wide

98 A FRENCH GOTHIC COFFER in walnut, having a plain hinged lid, the styles carved with rusticated ornament and the panelling decorated with linenfold, resting on short rectangular supports,
2ft. 4in. high, 4ft. 10in. wide

TAPESTRIES, RUGS, ETC.

99 A BRUSSELS TAPESTRY PANEL with a verdure ground, woven with a hydra and birds in the foreground and with a river scene in the background, *7ft. high by 9ft. wide, 17th Century*

Other Properties

100 AN AUBUSSON TAPESTRY PANEL attractively woven with youthful figures playing blind man's buff in a garden scene, with trees in the background, enclosed by a conventional floral and rococo border, 9ft. 4in. by 16ft. 6in.

101 A SET OF FOUR FINE NEEDLEWORK PANELS WITH CHINOISERIE DESIGNS worked in coloured silks and wools, and enriched with metal threads, with landscapes and river scenes and a medley of pagodas and medieval castles interspersed with groups of Chinese figures at various pursuits, birds, butterflies and flowering trees on a silk ground, the four upright panels mounted in a glazed and ebonised frame, 7ft. 1in. high, 6ft. 10in. wide, 17th Century

* * * See an account of an "Exhibition of Chinoiserie" held at the Burlington Fine Arts Club, Winter, 1936, in the Burlington Magazine, Feb., 1936, by Simon Harcourt-Smith, and another article by the same authority in "The Listener", 30th July, 1942.

102 AN ATTRACTIVE GOREVAN-HEREZ RUG, woven with a Kirman design of pale blue pole medallions on a red field within a pale blue surround and red spandrels, enclosed by a wide red floral border between narrower blue and gold borders, 7ft. by 5ft. 6in.

103 A GHIORDES SAPH, woven with a five panel field, each with a single niche, and with green and red spandrels, the light coloured field with medallion and inscription motifs, within a typical Asia Minor border, in shades of red, ivory and green, 10ft. 9in. by 5ft. 9in.

The Property of Mrs. Charlotte Weil

104 A Caucasian-Kelim Carpet woven with coloured squares in four rows, divided by bands of diaper in shades of red, ivory, blue, green and yellow, 12ft. by 5ft. 5in.

105 A good Yomoud Rug woven with a cruciform design dividing four panels with medallion motifs on a dark wine-coloured field, enclosed by ivory borders, and fine wide end pieces, 5ft. 9in. by 4ft. 3in.

106 A SARABAND CARPET woven with coloured palmette motifs on a red field, enclosed by a wide ivory border between six narrower red and blue borders with floral designs, 12ft. 9in. by 6ft.

107 A WELL WOVEN BAKTIARI CARPET with a cream field decorated with twelve large vases of flowering plants, interspersed with birds and small animals in shades of red, blue and yellow, enclosed by wide rich crimson borders, ornamented with palmettes, and four narrower blue and gold borders, and an inscribed panel in the upper part, 14ft. by 8ft. 8in.

108 A BAKTIARI CARPET with a dark blue field woven with a trellis design enclosing cruciform medallions and saw edge leaves in red, blue, green, yellow and ivory, enclosed by a wide red flower-head border, between two narrower ivory borders, 13ft. 5in. by 11ft.



The Property of A. C. Hudson, Esq.

109 A FINELY KNOTTED SENNA RUG with a red, green and blue pole medallion on a cream floral field, enclosed by dark blue spandrels and a wide crimson floral border between narrower borders in shades of blue and ivory, 6ft. 6in. by 4ft. 3in.

110 A FINE KOUBA CARPET with a dark blue field, woven with an attractive flower-head, medallion and sun-burst design in shades of red, pale blue, green, yellow and ivory, enclosed by two dark blue floral borders flanking an ivory border with leaf meander, 14ft. 6in. by 5ft. 6in.

111 A BRUSSELS TAPESTRY PANEL, attractively woven with a woodland glade and a stream in the foreground, to the left two men behind tree-trunks, regarding two amorini investigating a casket of jewels, within a wide fruit and floral border with cartouches at the sides and in the spandrels, 9ft. 8in. by 8ft.,
16th Century

The Property of a Gentleman
removed from Medmenham Abbey

112 A GOOD KIRMAN CARPET, woven with a large coloured floral pole medallion on a cream floral field, enclosed by large red foliate spandrels and a wide ivory floral and cypress-tree border, between four narrower red and blue borders, 17ft. by 12ft. 9in.

113 A FEREGHAN CARPET of large size, woven with a close conventional floral pattern in colours on a dark blue field, within a wide red floral and medallion border between narrower borders in shades of blue, red and yellow, 20ft. 6in. by 13ft. 6in.

114 A FINE FLEMISH TAPESTRY PANEL, woven with an attractive subject of a stag-hunting scene in a park with a chateau and courtyard in the middle distance, flanked by woods and a stream and enclosed by a wide border of fruit, flowers and figures, round the top and sides, 13ft. 9in. wide by 8ft. high, 16th Century

115 A SMALL FLEMISH TAPESTRY PANEL, woven with figures of ladies in the foreground, in a parkland scene, in the distance a castle, within a wide border of flowers, fruit and masks and figures, 8ft. 3in. by 8ft. 3in., 16th Century

[See ILLUSTRATION]

116 ANOTHER SMALL TAPESTRY PANEL with huntsmen in a woodland scene, in the foreground animals fighting, enclosed by a somewhat similar border of flowers, fruit and figures, 8ft. 3in. high by 9ft. 9in. wide, 16th Century

117 A GOOD FLEMISH TAPESTRY PANEL, finely woven with a stag-hunting scene, in front of a chateau with figures of ladies and gallants in the foreground, huntsmen and stags in woods to the right and left and above the chateau a coat-of-arms, enclosed by a wide border of fruit, flowers and panels with lovers and figures in the lower spandrels, 9ft. 8in. high by 15ft. wide, 16th Century

The Property of a Gentleman

118 A Turcoman Strip, woven with nine octagons on a wine-coloured field, enclosed by a medallion border, 3ft. 9in. by 2ft. 6in.; and a Baluchistan Rug with trellis and medallion design, 4ft. 9in. by 2ft. 6in.

2

119 A Baluchistan Prayer Rug, woven with a "Tree of Life" design in shades of red and blue on a brown field, enclosed by a single wine-coloured border and archaic tree spandrels, 3ft. 10in. by 2ft. 7in.; another small Rug, 4ft. by 2ft. 6in.; and a Corridor Strip, 9ft. by 2ft. 3in.

3



120 A finely knotted Senna Rug, woven with a bold floral pattern in colours on a dark blue field, enclosed by golden spandrels with palmette motifs and a wide ivory floral border between two narrower dark borders, 5ft. by 3ft. 1in.

121 A Bokhara Rug, woven with numerous hooked octagons on a rich wine-coloured field, enclosed by three borders and wide end-pieces, 4ft. 10in. by 3ft. 8in.

122 A Shiraz Rug with an ivory barbed medallion on a dark blue field, enclosed by a dentate surround within an ivory crab border between two narrower red borders, 7ft. 4in. by 5ft. 6in.

123 Two attractive Caucasian-Kelim Carpets, woven with parallel bands of medallion motifs in bright colours, 8ft. 7in. by 5ft. 4in., 11ft. 9in. by 4ft. 8in. 2

124 A Hamadan Runner with a buff field, decorated with a trellis pattern and woven with three diamond-shaped pole medallions in colours, enclosed by three coloured borders and a narrower outer camel's hair border, 16ft. 4in. by 3ft. 4in.

125 Another runner, woven with numerous conjoined hooked medallions in soft colours on a dark field enclosed by a wide ivory border, between narrower coloured borders, 11ft. 4in. by 3ft. 6in.

126 A Persian Rug in bright colours, with a red and orange pole medallion on a brown field within crimson and ivory and blue floral spandrels and a wide dark bird and flowering tree border between narrower red and orange borders, 7ft. by 3ft. 3in

127 A SENNA RUG finely knotted with numerous rows of red and black medallions on a golden field within a narrow red border, enclosed by a wide red border, 5ft. by 4ft. 4in.

128 A FEREGHAN RUG finely woven with a saw edged leaf and floral-pattern with a blue spandrel medallion on a red field enclosed by golden spandrels and green floral border between narrower blue and pale green borders, 9ft. 3in. by 4ft. 7in.

129 A KASHAN RUG finely knotted with floral design in colours on a cream field with vases of flowers in ivory and blue in the spandrels and a wide red border between two narrower blue floral borders, 6ft. 10in. by 3ft. 11in.

130 A DAGHESTAN RUG with a golden field and flowering tree and trellis design below a single niche enclosed by four borders in shades of red and blue, 6ft. 7in. by 4ft. 1in.

131 ANOTHER KASHAN RUG with a crimson pole medallion on a dark blue floral field enclosed by light blue spandrels and a wide crimson border between narrower borders, 6ft. 6in. by 3ft. 11in.

132 A HERAT CARPET of good quality but cut down, with a typical leaf and floral design in colours on a dark blue field enclosed by a wide old rose and blue floral border between six narrower borders in shades of red, ivory and pale blue, resembling Khorassan, 8ft. by 5ft. 9in.

133 A KASHAN RUG with a central flower-head medallion and a stem and flower design in colours on a pale grey field enclosed by a wide dark blue medallion border, between narrower golden borders, 6ft. 3in. by 4ft. 4in.

134 ANOTHER RUG of Kirman design, with a vase of flowers, flanked by flowering trees, a single niche with dark blue floral spandrels enclosed by a dark red floral border, 6ft. 10in. by 4ft. 8in.

135 A GOOD QUALITY PERSIAN CARPET woven with an old Indo-Ispahan floral and lotus pattern in colours on an old rose field enclosed by a dark blue floral border between six narrower borders in shades of blue, ivory and gold, 11ft. by 7ft. 3in.

136 ANOTHER CARPET, with an old rose field, woven with a trellis and floral design in soft colours enclosed by light spandrels and a wide dark blue medallion border between five narrower borders, 12ft. 10in. by 9ft. 3in.

SOTHEBY & Co.'s
SALE OF
IMPORTANT ITALIAN MAJOLICA
FINE OLD FURNITURE
RUGS, TAPESTRIES ETC.

16th October, 1942

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.
1	Hunter ..	4	0	0	25	Edge ..	45	0	0
2	Paget, E. L.	45	0	0	26	Partridge, F.	38	0	0
3	Paget, E. L.	40	0	0	27	Lycett Green ..	40	0	0
4	Drey ..	320	0	0	28	Baumeyer ..	58	0	0
5	Clarke, L.	150	0	0	29	Blum ..	84	0	0
6	Edge ..	30	0	0	30	Partridge, F.	78	0	0
7	Kolkhurst ..	31	0	0	31	Holroyd Reece ..	27	0	0
8	Spero, A.	38	0	0	32	Partridge, F.	150	0	0
9	Launay ..	26	0	0	33	Spero, A.	180	0	0
10	Wilson, R. E. A.	32	0	0	34	Kolkhurst ..	29	0	0
11	Spero, A.	28	0	0	35	de Laszlo ..	30	0	0
12	Drey ..	180	0	0	36	Holroyd Reece ..	14	0	0
13	Drey ..	110	0	0	37	Filkins ..	15	0	0
14	Holroyd Reece ..	100	0	0	38	Spero, A.	135	0	0
15	Spero, A.	340	0	0	39	Partridge, F.	88	0	0
16	Paget, E. L.	50	0	0	40	Harris, M.	32	0	0
17	Paget, E. L.	115	0	0	41	Harris, M.	22	0	0
18	Spero, A.	165	0	0	42	Savery, F.	17	0	0
19	Blum ..	21	0	0	43	de Laszlo ..	36	0	0
20	Partridge, F.	75	0	0	44	Partridge, F.	80	0	0
21	Spero, A.	33	0	0	45	Partridge, F.	130	0	0
22	Clarke, L.	210	0	0	46	Wood, R.	22	0	0
23	Drey ..	450	0	0	47	Kolkhurst ..	22	0	0
24	Spero, A.	51	0	0	48	Spero, A.	20	0	0

May 15, 1942

LOT		£	s.	d.	LOT		£	s.	d.
49	Harris, M. . .	74	0	0	93	Harris, M. . .	94	0	0
50	Holroyd Reece ..	46	0	0	94	Wolsey ..	170	0	0
51	Harris, M. . .	310	0	0	95	Fairfax ..	640	0	0
52	Drey .. .	200	0	0	96	Holroyd Reece ..	58	0	0
53	Holroyd Reece ..	44	0	0	97	Wolsey ..	52	0	0
54	Edge	32	0	0	98	Wolsey ..	19	0	0
55	Failsworth ..	40	0	0	99	Wolsey ..	77	0	0
56	Partridge, F. ..	40	0	0	100	Staal, C. ..	95	0	0
57	Failsworth ..	40	0	0	101	Altaly ..	140	0	0
58	Fairfax ..	92	0	0	102	Afia, S. ..	65	0	0
59	Harris, M. . .	380	0	0	103	Mendelsohn ..	35	0	0
60	Kolkhurst ..	32	0	0	104	Perez	23	0	0
61	Blairman ..	115	0	0	105	Benardout ..	27	0	0
62	Spero, A. ..	52	0	0	106	Perez	38	0	0
63	Clarke, L. ..	130	0	0	107	Perez	62	0	0
64	Drey	820	0	0	108	Perez	72	0	0
65	Haroun ..	2,200	0	0	109	Perez	72	0	0
66	Haroun ..	2,400	0	0	110	Afia	70	0	0
67	Edge	70	0	0	111	Kirby	40	0	0
68	Phillips, Dr. ..	48	0	0	112	Seni	185	0	0
68A	Staal, C. ..	45	0	0	113	Cohen, J.	135	0	0
69	Bucknell ..	16	0	0	114	Holroyd Reece ..	195	0	0
70	Kirby ..	38	0	0	115	Osgood	160	0	0
71	Willats ..	42	0	0	116	Osgood	130	0	0
72	Davies, Hon. Mrs.	32	0	0	117	Osgood	190	0	0
73	Fairfax ..	270	0	0	118	Waters	12	0	0
74	Goff	9	0	0	119	Black, L.	13	10	0
74A	Heal	12	0	0	120	Sternberg	24	0	0
75	Bullard ..	8	0	0	121	Waters	16	0	0
76	Tozer	20	0	0	122	Geddes	20	0	0
77	Mallett ..	34	0	0	123	Perez	20	0	0
78	Berrett ..	22	0	0	124	Harris, W.	18	0	0
78A	Phillips, Dr. ..	30	0	0	125	Perez	16	0	0
79	Harris, M. . .	140	0	0	126	Cohen, M.	17	0	0
80	Gillingham..	16	0	0	127	Vigo	22	0	0
81	Mott	11	0	0	128	Beghian	19	0	0
82	Sellick	22	0	0	129	Failsworth	38	0	0
83	Staal, C.	36	0	0	130	Vigo	25	0	0
84	Williams, S. ..	72	0	0	131	Gwynne	40	0	0
85	Lambert ..	110	0	0	132	Perez	15	0	0
86	Osgood ..	90	0	0	133	Afia, S.	42	0	0
87	Wolsey ..	30	0	0	134	Gundry	32	0	0
88	Osgood ..	60	0	0	135	Behar, J.	100	0	0
89	Holroyd Reece ..	160	0	0	136	Sternberg	50	0	0
90	Harris, M. . .	90	0	0					
91	Brod	24	0	0					
92	Osgood ..	100	0	0	Total of Sale ..	£16,123	10	0	

BAKER, LEIGH & SOTHEBY
THE FIRM COMMENCING BY SAMUEL BAKER IN

1744 OCT 15 1942

SOTHEBY WILKINSON & HODGE
1861-1924

SOTHEBY & CO.
1924-1942

